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A Criterion Related Validity Study of

Chapman's Elements in Art Test

by

Susan E. Chapman

A Thesis

**Submitted in partial fulfillment of the requirements of the
Master of Arts Degree in Subject Matter Teaching: Art in the Graduation Division
of Rowan University
1997**

Approved

Professor

Date Approved

5/6/97

ABSTRACT

Susan E. Chapman
Chapman's Element in Art Test

1997

Thesis Advisor: Lili M. Levinowitz, Ph.D.

Master of Arts in Subject Matter Teaching: Art
Graduate Division of Rowan University

The purpose of this study was to create and investigate the psychometric properties of a tool which evaluated fourth and fifth grade student's performance in the visual arts.

The subjects for the study included 104 fourth and fifth graders from a public elementary and middle school in southern New Jersey, comprising students from a diverse socioeconomic background and ethnicity.

The scores for the Chapman's Element in Art Test and the Clark's Drawing Ability Test were compared. Pearson product moment correlation were computed among the data for both tests. On the basis of the correlation acquired from the study, it may be concluded that the validity coefficient was between .666 and -.044 was near zero. More research is needed in the teacher made test to show validity in their student's visual art performance.

MINI ABSTRACT

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The purpose of this study was to create and investigate the psychometric properties of a tool which evaluated fourth and fifth grade student's performance in the visual arts.

Little validity was ascertained for this teacher made test.

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Special thanks to my husband and father for their support, and encouragement. Most importantly to my mother, for her appreciation of higher education, I would not be where I am today if it was not for her.

CHAPTER ONE

Introduction

An art educator is often looked to, to recognize talent in the students that they teach. For an art educator to make that evaluation regarding a students talent, several questions need to be addressed. At what age can an art educator make that judgment about his/her students talent?

Some believe that the kernel of talent is observable early on through a child's first drawings. Specifically, Hurwitz remarks, " the artist begins by making marks on paper, walls with pencil, crayons, pen or paintbrushes and thus the talent begins." ¹

Lowenfeld suggests that art growth through childhood is continuous. That is, all children pass through stages of art development that are similar; some children pass through those stages more quickly, others more slowly. Those six stages are as follows:²

¹ Hurwitz, Al. The Gifted and Talented in Art A Guide to Program Planning. 1983. p 13.

² Lowenfeld, Victor and Britain, Lambert. Creative and Mental Growth 1975. p 47-48.

1. The scribbling stage (2 to 4 years of age)
2. The pre-schematic stage (4 to 7 years of age)
3. The schematic stage (7 to 9 years of age)
4. The gang age (9 to 11 years of age)
5. The stage of reasoning (11 to 13 years of age)
6. The crisis of adolescence.

Educators in the arts tend to use student performances as the sole criterion for the selection of students into a specialized program, this judgment is made through observation of a performance². In many school districts, students are evaluated for participation in gifted and talented programs by examining the composite scores on standardized, nationally normed achievement tests such as the *Iowa Achievement Tests*. Some school systems, however, will nominate students to these programs by examining these test results in context with academic performance in the classroom. The specialist teacher is also a part of this loop as they may serve as a primary nominator for a child they feel warrants selected attention. A tool that would help the artist/teacher to measure objectively students' art aptitude and achievement would be essential for accurate nominations to such a program.

Since perceptual abilities correlate highly with ones level of performance, aural

² Dropour, Albert. " Guidelines in Gifted Education: The Arts." New Jersey State Department of Education. p 1.

and visual perception tests do afford the identification committee an opportunity to identify students who have unique perceptual abilities.⁴ In addition to aural and visual perception tests, checklists of specific, related and observable behaviors also are useful.⁵

"Visual Arts: Specific Screening (Specific Screening) is the process which enables the selection of potentially gifted and talented students, the student who needs the expanded, intense, and individual challenges and experiences which the program for the gifted and talented can offer. The Specific Screening process consists of two parts as follows: 1) a checklist of student behaviors that have been observed throughout the school year by the specialty area instructor. All information regarding the student is to judged professionally in making the final decision on placements into the program. 2) An audition which should enable the review committee to establish the artistic potential of a student's function at a high level in one or more of the arts. The cut off score is suggested to be 95% of the highest possible score.⁶ Students in grades 1-6 are to complete three tasks that determine interests, knowledge, and level of application in the visual arts. These tests are to be administered by the art educator. Task one in grades 1-3 is drawing a self-portrait while in grades 4-6 students are to illustrate a three dimensional object such as a chair or plant. Task two for students in grades 1-6, is to create an image out of pre drawn lines. Task three involves a three dimensional sculpture with the teachers choice of medium

⁴ Ibid. p 4.

⁵ Ibid. p 4.

⁶ Elam, A.H., Goodwill, M& Doughry, R. (1988) "Guidelines for the Identification of Artistically Gifted and Talented Students." revised, Columbia, SC State Department of Education (ERIC Document Reproduction Service No. Ed 306 761) p 106.

clay, paper or wire. Depending upon the grade level, students are to recognize basic shapes or create a sculpture.⁷ No objective or subjective validity is reported for this test, however. Specifically, the content validity may be suspect.

The Torrance Test Of Creative Thinking is another test that could be used to identify students in the visual arts. Elementary students respond to items on this test by drawing rather than writing. Some labeling is required by older students who are able to write. This test measures a student's creative ability as defined by E. Paul Torrance.⁸ However, if an individual art teacher's definition of creativity differs from Torrance, then there would be little subjective validity for this test.

Another instrument used to identify gifted students in the visual arts is the *Clark's Drawing Aptitude Test*. This test consists of four different drawing tasks. These four tasks demonstrate the students abilities and skills as follows: 1) perspective, 2) texture, 3) shape, 4) space as well as 5) imagination. Students' art work is then graded using sensory, formal, expressive and technique properties on a scale of 1-5. Five being the highest and most creative, unique etc. Therefore, the students art work can range from poor, below average, average, above average to superior.⁹ Even though this test has demonstrated validity for use as a tool to measure students applied drawing abilities,

⁷ Ibid. p 110.

⁸ Torrance, Paul E. "A Torrance Tests of Creative Thinking" 1972, revision, Personnel Press, p 3.

⁹ Clark, Gilbert A. "Using History to Design Current Research: The Background of Clarks Drawing Abilities Test." CDAT Clarks Drawing Abilities Test, reprint, October, 1995. p 9.

there are other skills which are taught in the arts such as learning the elements, materials peculiar to an art, art history and or the craft/product created by that culture.¹⁰ The students need these basic skills to function independently in the art medium which then will help the individual student continue on his/her higher learning abilities in the arts.¹¹ It seems reasonable that part of outstanding achievement in art would be the identification of these elements in the art of others. A student's ability to identify artistic elements in art may in fact be a more accurate assessment than a spontaneous illustration.

The Eisner Art Information Inventory was one such test that dealt with information about art terms, art media, art process, the artist and their work, and art history. Unfortunately, this test is no longer available for use, as it is out of print. Therefore, a new test specifically designed to screen students in the visual arts using the aforementioned criteria would be important for accurate identification of these talented students. Current curriculum and pedagogy may guide the development of a such a written assessment in the visual arts.

One such pedagogy that could be particularly useful, is a booklet that the Delaware Art Museum published to assist the visitors on their tour of the museum. This booklet focused on the elements in art which are color, line, shape, texture, light space

¹⁰ Wanders, Janet. "The Art Of Assessment." Design for Arts In Education. Sept/Oct 1986. p 17.

¹¹ Lehman, Paul R. "A Balanced Testing Program Includes the Arts ." Design For Arts In Education Sept/Oct. 1986. p 33.

and composition.¹² Included in this booklet is a direction to choose a painting to answer the questions relating to the elements in art. This process enables the visitor to apply his acquired knowledge about the elements in art to his viewing process during the museum visit.

¹² Education Department "Take Art Apart." Delaware Art Museum, Wilmington, De. 1990.

Purpose :

The purpose of this thesis is to create and investigate the psychometric properties of a tool which will evaluate fourth and fifth grade student's performance in the visual arts.

Statement of Problem:

The problem is to create the test and investigate the criterion related validity.

CHAPTER TWO

Related Studies

In recent history, gifted and talented identification in the visual arts has been a topic of interest. Most identification in this area has been through student nomination, portfolio review, and achievement tests as well as drawing tests. Standardized tests, however, are few. Those that are available have been studied by researchers to determine whether or not they are useful in screening or identifying students in the visual arts. Those studies will be discussed in detail.

The Clark Study.¹

The *Clark's Drawing Abilities Test (CDAT)* seems to be very successful as an identification tool for visual arts. This test has been field tested in local classrooms from fifth grade to College graduate classes. This test was designed for an experiment. It has

¹ Clark, Gilbert. "Using History to Design Current Research: The Background of Clark's Drawing Abilities Test" reprint, CDAT:Clark's Drawing Abilities Test, October, 1995. p 5-12.

been modified to its present form of four drawing tasks, with a criterion scoring scale being used.

The directions for administration of the test are clear. Students are instructed to use a #2 pencil, to make the best drawing they can, and to take no more than 15 minutes to complete the test. The test administrator informs the students that ten minutes have passed, then they are told that they have five minutes to complete their drawing. Furthermore, the administrator advises students who are done to use the time to improve the drawing. No student is to turn back to the previous drawing. This tool consists of four items or tasks to draw. They are the following: 1) draw a picture of an interesting house as if you were looking at it from across the street, 2) draw a person who is running very fast, 3) draw you and your friends playing in a school yard, 4) make a fantasy drawing from your imagination. Draw whatever you like and be as creative as you wish. The first drawing offers evidence regarding a student's ability to draw with perspective, represent a three dimensional object, show relationships of parts to a whole, and his use of proportion and use of elaboration. The second drawing offers evidence of different abilities to represent proportion, depict a figure in motion either realistically or symbolically, and his use of elaboration and creation of a meaningful setting. The third drawing requires the student to depict spatial relationships, receding space, overlapping or different size relationships, and render figures in action to create a meaningful setting. Finally, the last drawing is open ended and self generated. The use of space and composition is important, as they are in analysis of the previous three drawings. In addition to drawing

this final picture, the students are asked to title it.²

Each drawing that is completed is assessed and assigned a score through the use of the criterion scale. Accumulated scores for all four drawings are summed and each test booklet is assigned a total score. These are based upon the following commonly used and understood properties of art work: 1) sensory properties such as line, shape, texture, value, 2) formal properties such as rhythm, balance, unity, composition, 3) expressive properties such as mood, originality and 4) technical properties such as technique, correctness of solution. A five point scale per item scoring criteria is used on each drawing. A five on each item is used to give credit for unique, innovative, and unusual responses. The five point scale used in the scoring criteria scale yields an (11-60) point range of score per item and (44-240) point range of score per test.

In a study to understand the usefulness of (CDAT) , the test results were correlated with teachers' subjective ratings. The teachers who work for the IU Summer Arts institute were selected through a process of application, submission of portfolio, and an interview with the director. These instructors were selected due to their studio experience; the kind of classes gifted students need to be exposed to. Subjects who worked for the IU Summer Art Institute were not aware of the drawing test and were not aware that the test had been administered to their students. Their own assessments of the students' performance were not collected until the last day. The teachers used their own

² Clark, Gilbert and Enid Zimmerman, " What Do We Know About Artistically Talented Students and Their Teachers?" reprint, CDAT Clarks Drawing Abilities Test, October, 1995, p 30 - 40.

rubric for determining the success of their students. These scores were correlated with the scores on the (CDAT). The correlation was found to be .197 which has little practical significance. One wonders if this test is useful for identifying talented students in the visual arts..

Draw -a- Man Test³

Draw -a- Man test (1962) was created by Goodenough. Goodenough's rationale behind the use of these measures are the following: "1) drawing, to a child, is a language, 2) children draw what they know, rather than what they see, 3) children express their ideas of the world about them through art, 4) as age advances, the schematic drawings of the child gradually pass over into realistic drawings and 5) up to the age of 10, intellectual development is the chief factor determining the quality of a child's drawing." This test has standardized procedures. That is, the children are directed to render a male figure. This figure was chosen because a man's clothing is more uniform than that of a woman or a child.

³ Campus, Randy W. and Karen L. Plies, "Critiques of School Psychological Materials, Draw -a- Person Techniques Test in Search of a Construct." The Journal of School Psychology, Inc., 1991. p 395-401.

Over the years the *Draw -a- Man test* has been revised. In 1963, Harris revised the test to extend the Goodenough test to include adolescents, create an alternative form to include a female figure, and a possible third drawing which would include a self-portrait . This is titled *Goodenough-Harris Draw -a- Person test*. This test will also be referred to as *(G - H)*. Today, one can also find this test under the name of *Draw -a- Figure Test*.

K.G.Aikman conducted a test using the *Draw -a- Person test*. There were 216 subjects in the study. These subjects had been hospitalized in an inpatient psychiatry unit, the ages of the patients ranged from 6 to 18 ,109 were male and 107 were female, their IQs ranged from 50 to 137.

Each of the subjects was given the *Draw -a- Figure Test*, as well as *WISC-R* or *WAIS-R*, *(PLAT)* or the *(MAT)* and the *Bender Visual -Motor Gestalt Test*. These tests were completed in a two week period as part of a comprehensive psychological evaluation. Both the raw and standard scores were used. Pearson product - moment correlations were computed between the following variables: achievements scores, Bender error, FSIQ and the drawing scores between the females and the males. The mean scores ranged between 80.36 female and 83.27 male. The correlation between the *ACH*, *IQ* and the *Bender Gestalt* was -.30 and .49. Both the male and female *(G-H)* drawing results were poor. As with both the male and female drawing scores, the best rate achieved was below the 80 IQ range. One needs to be reminded that the results of the *(G-H test)* indicate that other

tests should also be used in the area of psychiatric area of testing.⁴ It still is not known whether there is any validity to identify students in the visual arts.

Torrance Tests Of Creative Thinking⁵

The Torrance Tests Of Creative Thinking were created by Paul Torrance Ph.D. . *Test Form A Figural Test* entitled *Thinking Creatively with Pictures* will be discussed because this tool was created to help measure creative thinking and to identify creative talent. This test is appropriate for the use in grades K - graduate school. There is a manual that is complete with directions, scoring guide as well as information necessary for administrating the test. The directions for administering the test are clear. The examiner should make sure that the atmosphere for the test is good. That is, the examiner

⁴ Airman, Kerry G., Ronald W. Belted and A. J. Finch Jr. "Human Figure Drawings: Validity In Assessing Intellectual Level and Academic Achievement.", Journal of Clinical Psychology, 48, no. 1, January, 1992. p 114 - 120.

⁵ Torrance, Paul E. Ph.D. "Torrance Tests Of Creative Thinking Directions Manual and Scoring Guide Figural Test Booklet A." Personnel Press 1972, revision, p 3-38.

is directed not to use the word “test” so the subjects won’t be threatened to take it. Each child will receive a test booklet, everyone should have a pencil or a crayon to use. The test administrator should have a copy of the manual, the test, as well as a stop watch to time the test. To completely cover all of the instructions, passing out materials, and collection of materials, the administrator should plan for approximately a forty-five minute time period. Actual working time of the test is thirty minutes. There are three activities in the *Figural Test Form A*. They are the following: Activity 1) Picture Construction, Activity 2) Picture Completion, Activity 3) Lines.

Activity 1) Picture Construction has an egg shape on the paper in which the subjects are told to construct a picture using this shape as a part of the drawing. They are also to title the work. Activity 2) Picture Completion has more specific directions which are the following: “By making lines to incomplete figures on this and the next page, you can sketch some interesting objects or pictures. Again, try to think of some picture or object that no one else will think of. Try to make it tell as complete and as interesting a story as you can by asking to and building up your first idea. Make up an interesting title for each of your drawing and write it at the bottom of each block next to the number of the figure.” Activity 3) Lines directions are the following: “In ten minute see how many objects or pictures you can make from the pairs of straight lines below and on the next two pages. The pairs of straight lines should be the main pair of whatever you make. With pencil or crayon add lines to the pairs of lines to complete your picture. You can place marks between the lines, on the lines and outside the lines- wherever you want to in

order to make your picture. Try to think of things that no one else will think of. Make as many different pictures or objects as you can and put as many ideas as you can in each one. Make them tell as complete and as interesting a story as you can. Add names or titles in the spaces provided.”

Each of the three activities are scored for originality and elaboration and picture completion. Parallel lines will be also be scored for fluency and flexibility. In the manual there is a complete guide for determining these scores for the activities.

In 1959, sixty nine members of the senior class of the University of Minnesota High School were administered the original version of the *Torrance Tests for Creative Thinking*. This test is different than the test previously stated because it involves different questions, while scoring the test involved the same use of fluency, flexibility, originality and elaboration based on the published score guide of Torrance, 1966. All of the subjects had been administered the *Iowa's, Lorge-Thorndike Intelligence Test* and the *Stanford-Binet Intelligence Scales*. The average IQ on both tests for the subjects measured 121, only two had an IQ below 100. The subjects were administered a five item peer nominations questionnaire near their end of their senior year, with three nomination for each criteria: 1) “Who in your class comes up with the most ideas? 2) Who has the most original or unusual ideas? 3) If the situation changed or if a solution to a problem wouldn't work, who in your class would be the first ones to find a new way of meeting the problem? 4) Who in your class does the most inventing and developing of new ideas, gadgets and the like? 5) Who in your class is best at thinking of all of the

detail involved in working out a new idea and thinking of all the consequences? “ There was a follow up questionnaire in the spring of 1966. Many of these subjects had continued onto graduate school or the Armed forces. This questionnaire also included a checklist of creative achievements, subject’s most creative achievement and aspirations.

The results were correlated by the product - moment coefficient between the predictor established in 1959 and the criterion variables established in 1966. At best, less than 25% commonality between any variable was found.⁶ Even though the results of the test proved to be valid it did not help prove the validity of *Test Form A*. Furthermore it is still not known whether there is any validity to identifying students in the visual arts when using this test.

Comparisons of Related Studies with the Present Study

Goodenough -Harris Draw A Person Test, *Torrance Test of Creative Abilities*, and the *Clark's Drawing Abilities Test* are all tools that rate subjects drawings from a wide range of ages. Both the *G-H* test and the *Torrance Test* are used in the normal and special populations to analyze the subjects mental and creative abilities, while the *CDAT* test is specifically designed to rate the subjects talent level in the visual art field. All three of the tests demonstrate their achievement in rating the subjects illustrations while not being able to provide validity for a subject’s true talent in the visual arts.

⁶ Torrance, Paul E. “Prediction of Adult Creative Achievement Among High School Seniors.” The Gifted Child Quarterly , 13, no. 4, Winter 1969, p 223 - 229.

More evaluation than just illustration is needed to demonstrate whether or not the subjects are talented in the visual arts. The purpose of the present study is to create and investigate the psychometric properties of a tool which will evaluate fourth and fifth grade student's performance in the visual arts . This will be correlated with the (CDAT) to determine the validity in the visual arts.

CHAPTER THREE

Design and Analysis of the Study

Sample: 104 subjects ranging from eight to twelve years of age were participants for this study. The students were from two different schools in southern New Jersey. They were from the Mary S. Shoemaker Elementary School and the Woodstown Middle School. The student population in both the schools represented diverse socioeconomic backgrounds and ethnicity.

Procedures: After viewing the booklet “Take Art Apart” created by the Delaware Art Museum, some of the questions were altered to meet the needs of the students in grades four and five. Due to a concern for reliability, some of the questions were deleted that dealt with the student’s feelings, while for other questions, more answer options were added to help the student be honest with their responses. Upon revision of the booklet, the test comprised 24 questions. These questions were divided into the following categories: subject, color, line, shape, texture, light, space, composition, and mood. The test is presented in Appendix A. In January, the students were given the (Chapman’s Element in Art Test,)as well as the (Clarks Drawing Abilities Test.)

The (Clark’s Drawing Test) was administered according to the directions in the test manual. For this study, the test was administered during two consecutive art classes

which spanned 45 minutes each. Students wrote their name, age, date and grade level as well as their teacher's name on the front of their test. Students were told they were not allowed to return to the previous drawing upon completion of their test, nor were they allowed to turn to the next drawing unless so advised. No child was allowed to begin the drawing until the teacher completed reading the directions and topic for each of the test. The (*Clark's Drawing Abilities Test*) was graded by two W. H. S Arts Honor Society students. These two students were given several examples of below average, average, above average drawings which helped them in evaluating the student's tests. A below average evaluation was assigned the number 1, an average evaluation was assigned the number 2, and an above average evaluation was assigned the number 3. The students raw score on the CDAT could therefore range between (4 - 12).

For the Chapman's Elements in Art Test the print "Parade" created by Jacob Lawrence was used. His artwork in this print represented all of the elements in art which completely related to the question constituting the Chapman's Elements in Art Test. All of the information was read to them by the test administrator. No student continued onto the next question or drawing unless they had been told to do so. Students taking the Chapman's Elements in Art Test were given three minutes to view the print before the test began. The print remained on the chalk board during this portion of the test for students to refer to. All of the students were to write their names, grade, age and date on their test. Before administering the tests, students were told this test was going to be graded, but the results of the test were not used toward their art grades. They were told, however, that this test was to be used for a paper in graduate school. The information was only to be seen by the writer as well as the judges.

Upon completion of the test, the teacher graded the Chapman's Elements in Art

Test. The lowest possible raw score could be 17 and the highest possible raw score could be 101. These data were organized into a one dimensional design for relationships. A Pearson product moment correlation was computed between the students' raw scores on the Chapman's Elements in Art Test and the (Clark's Drawing Abilities Test) to determine the criterion related validity.

CHAPTER FOUR

Results and Interpretations

Reliabilities: The interlude reliability between the two judges who used the CDAT was .666.

Criterion Related Validity: The pearson product moment correlation between the Chapman's Element in Art Test and the Clark's Drawing Ability Test is presented in

Table 1.

Table 1
Criterion related validity coefficient

	CDAT
Chapman's Test:	-.044

Interpretations

The interlude reliability represents only moderate agreement between the two judges. This may have affected the validity coefficient. Because the correlation coefficient is near zero, it seems that the test developed by Chapman has little criterion related validity to Clark's Drawing Ability Test.

CHAPTER FIVE

Summary and Conclusion

Purpose and Problem of the Study

The purpose of this study was to create and investigate the psychometric properties of a tool which was used to evaluate fourth and fifth grade student's performance in the visual arts.

Procedures

Design and Analysis

104 subjects in grades four and five from the Woodstown Pilesgrove School District participated in both the Chapman's Element in Art Test and the CDAT.

The Chapman's Element in Art Test is comprised of 24 questions relating to the elements in art as well as relating the questions to the print titled "Parade" created by Jacob Lawrence. The Clark's Drawing Test was administered over two consecutive art classes which spanned 45 minutes each. The students rendered in four different drawings.

Data were collected from all of the fourth and fifth grade students. Chapman's Element in Art Test was evaluated by the art educator while the CDAT was evaluated by

two Woodstown High School Art Honor Society students. They were given several examples of average, above average, and above average drawing examples before they graded the CDAT portion of the test. The two tests were used as a tool to evaluate the fourth and fifth grade student's performance in the visual arts. The results were correlated to determine the validity of the tests.

Results of the Study

The criterion related validity coefficient was near zero.

Conclusion and Recommendations

Based on the data acquired in the study, no criterion validity was found. It is recommended that another criterion be used to assess the validity of a teacher made test. That criterion could be a global rating done by a teacher who knows well the art output of their students. Further research is needed to help aid art teachers and well as administrators as they examine student's artistic talent. Certainly, more work must be done as creating a tool to evaluate students' performance in the visual arts.

APPENDIX A

Name _____
Date _____
Grade _____

Subject:

Is the painting you see a

- 1) _____ Portrait? (likeness of an individual or group of people)
_____ Landscape? (depiction of the out-of-doors)
_____ Still life? (arrangement of things, such as fruit or flowers)
_____ Genre Scene? (depiction of everyday life)
_____ History painting? (scene of a mythological or historical event)
_____ Non-objective work? (no recognizable subject matter; only abstract shapes, line, color)

Color: Color is one of the first things you notice about a work of art. Artists choose colors to communicate feelings like happiness, gloom, shock, peace, excitement, anger, etc.

- 2) What color or colors are used most by the artist in this painting? _____

- 3). Name at least four other colors you see in the work.

- 4). Are most of the colors,
_____ Warm (red, yellow, orange) or
_____ Cool (blue, green, purple)

Elements test continued

5) Are the colors in the painting.....

_____ like they are in real life? (trees green, etc.)

_____ like they might be in a dream? (trees blue, etc.)

_____ the ones you would have used?

Line: An artist uses lines to lead our eyes from one part of the painting to another. Like color, lines can express ideas and suggest feelings.

6) Many of the lines run.....

_____ from side to side

_____ up and down

_____ diagonally

_____ in curves

7) Are the lines in the painting.....

_____ thick?

_____ thin?

_____ some of both?

Shape: Shapes are the areas that are inside connected lines. When we look at a painting, we can understand the people and things we see as shapes. Some shapes are geometric (circles, squares) and some are free form.

8) What kinds of shapes are formed by the people or things in the painting?

_____ Circles? _____ Ovals? _____ Squares? _____ Rectangles?

_____ Triangles? _____ Free form?

Draw some of the shapes you see here:

Elements in art test continued

9) Do you see any shapes repeated more than once? ☐ Yes ☐ No
☐ I don't know

10) Do any of the shapes go beyond the edge of the picture? ☐ Yes ☐ No
☐ I don't know

11) Do any of the shapes overlap? ☐ Yes ☐ No ☐ I don't know

Texture: Texture is the way something feels when you touch it. Texture in a painting is what your eyes tell you about how the things in the painting would feel if you could touch them.

12) Can you see the way the paint was brushed onto the canvas? With thick strokes, making a rough surface? Or is the surface of the painting perfectly smooth and even; with no brushstrokes that your can see? ☐ rough surface ☐ smooth and even ☐ I don't know

13) Does the artist make it look like different things in the painting have different textures? ☐ Yes ☐ No ☐ I don't know

Light: There are many reasons why artists show light in a painting. For example, with light and shadow artists can better show you the shape of things, draw your attention to something important, or create a special mood.

14) Can you see the source of the light in the painting?
☐ Is it natural light? (sun or moon) or
☐ Artificial light? (candles, lamps, light bulbs)
☐ None of the above
☐ I don't know

Elements in art test continued

15) Is the light.....

_____ bright? _____ dim? _____ bright in some places and dim in others?
_____ none of the above? _____ I don't know?

16) Are there shadows in the painting? _____ Yes _____ No _____ I don't know?

17) How are the shadows created? _____

Space: Even though a painting is a flat object, sometimes the artist makes the painting look like there is space "inside" it for people or things.

18) Does the artist make you feel like you could "walk" or "reach" into the picture?
_____ Yes _____ No _____ I don't know _____ none of the above

19) If yes, would there be room for you to move around inside the picture?
_____ Yes _____ No _____ I don't know _____ none of the above

Composition: The way in which the artist chooses to combine the elements of art determines the composition of the painting. The composition is the sum of all of the elements working toward a single purpose which can be called the focus, meaning, feeling or importance of the painting.

20) What part of the picture does your eye go to first when you look at it?
_____ Left side to right side _____ Right side to left side _____ Top to bottom
_____ Bottom to top _____ Center

21) Does the painting look like....
_____ the artist painted exactly what he or she saw
_____ Certain parts were changed
_____ none of the above
_____ I don't know

Elements in art test continued

22). Which element of art do you think was the most important to the artist?

_____ color _____ line _____ shape _____ texture _____ light _____ space
_____ I don't know _____ none of the above

Elements in art continued

23). What do you think is the purpose of the painting? _____

Mood: The composition of the painting creates the feeling that you have when you look at it.

24). What would you title (name) the painting?

_____ March _____ Parade _____ Watching the people go by
_____ Walking on by _____ Band

Thanks you all have done a great job!!!!!!!



APPENDIX B

CLARK'S DRAWING ABILITIES TEST:

Test Administration Protocol

Administration of Clark's Drawing Abilities Test is easy and can be accomplished in little more than an hour. Each item requires 15 minutes; test instructions may consume an additional 15 minutes. The easiest way for students to take the test is to be seated at desks or tables where they will have a flat surface to work.

Required materials

Basically, the only required materials are one test booklet and one sharpened, #2 pencil with an eraser for each student. It is advisable to have an extra supply of sharpened pencils equal in number to about 10% of the group. If possible, you should have class monitors assigned to pass out and collect the test materials.

It is advisable to have the name of the school, local community, two letter state abbreviation (ie. IN for Indiana, etc.), and your name printed on a chalkboard or other visible display space in the room for those students who may need this information.

Test Administration

After students are seated, pass out test booklets and pencils (Use monitors for this if possible). Say, "Today you will be taking a drawing test. It only has four items. You will have 15 minutes to complete each item. Do the best work you can and keep working on each drawing until I tell you to stop."

"On the front of your test booklet, there is a place for your name. Please print your first and last name in this place. On the second line, please print your birth date." Ask students to use two-digit day, month, year symbols. Be sure to check these before sending the tests to be graded. Many students are not sure of their birthday. "On line three, print today's date. Once again, ask students to use two-digit day, month, year symbols. Be sure this is on the chalkboard in this form. "

On the fourth line, print the name of this community and the abbreviation for this state. Please print (say the name of the school) and the state abbreviation. "Please use only our two-letter State abbreviation (say the two letters)."

"On line five, print my name." Say the name you want recorded here and point it out on the chalkboard; this may be the name of an art teacher, regular classroom teacher, or a subject matter specialist. The test booklets will be returned addressed to this name.

On the next line, line six, print the name of this school." On line seven, print

your present grade level and Room number."

During administration of the test, tell students, "This is a timed test. Do not open the booklet until told to do so and do not turn any pages of the booklet until told to do so." After being sure that all students have booklets and pencils, say "Open your booklet to item #1. You will see a large empty space on that page. In that space, draw a picture of an interesting house as if you were looking at it from across the street. Make the best drawing you can. Use only the pencils we distributed. If your pencil breaks, hold it up in the air. Someone will come around and give you another. Are there any questions?"

Answer questions briefly, by repeating the instructions if necessary. If there are no questions, proceed. Say, "You have 15 minutes to complete this drawing. You may begin." Record the time on a note pad in front of you. At the end of ten minutes, say "Ten minutes are up. If you have not finished, you have .5 minutes more. If you have finished, use this time to improve your drawing. Draw a background around the house you have drawn."

At the end of 15 minutes, say "STOP! Turn the page to item 2. You will see a large empty space on that page. In that space, draw a person who is running very fast. Make the best drawing you can. Use only the pencils we distributed. If your pencil breaks, hold it up in the air. Someone will come around and give you another. Are there any questions?"

Answer questions briefly, by repeating the instructions if necessary. If there are no questions, proceed. Say, "You have 15 minutes to complete this drawing. You may begin." Record the time on a note pad in front of you. At the end of ten minutes, say "Ten minutes are up. If you are not finished, you have 5 minutes more. If you have finished, use this time to improve your drawing. Draw a background around the person you drew. DO NOT turn back to your previous drawing."

At the end of 15 minutes, say "STOP! Turn the page to item 3. You will see a large empty space on that page. In that space, make a drawing of you and some of your friends playing in a playground. Make the best drawing you can. Are there any questions?"

Answer questions briefly, by repeating the instructions if necessary. If there are no questions, proceed. Say, "You have 15 minutes to complete this drawing. You may begin." Record the time on a note pad in front of you. At the end of ten minutes, say "Ten minutes are up. If you are not finished, you have 5 minutes more. If you have finished, use this time to improve your drawing". DO NOT turn back to any

previous drawings,"

At the end of 15 minutes, say "STOP! Turn the page to item four. You will see a large empty space there. In that space, make a fantasy drawing from your imagination. Be as creative as you wish and draw whatever you like. Make your drawing as interesting as you can. Are there any questions?"

Answer questions as before or, if there are no questions, say, "You have 15 minutes to complete this drawing. You may begin." Record the time on a note pad in front of you. At the end of ten minutes, say "Ten minutes are up. If you are not finished, you have 5 minutes more. If you have finished, use this time to improve your drawing. DO NOT turn back to any other drawing.

At the end of 15 minutes, say "STOP! Close you test booklet and put down your pencil." Look around the room to be sure everyone has carried out these instructions. Say, "Pass your closed test booklets to the end of each aisle on the (right or left) side." Have monitors ready to collect the booklets. Say, "Pass your pencils to the (right or left) side." Have monitors ready to collect the pencils.

Thank students for their participation and excuse them to return to their normal school routine.

..... Preparing test booklets to be graded

Please scan the first page of every test booklet. Correct misspellings or incorrect information. It is important that correct birthdates are shown on the front page of the test booklets; grading is based upon norms established for specific age groups. Be sure that a CORRECT birthdate and test date is recorded on each booklet before returning the booklets for grading.

In the four open lines beneath line seven, on the front page of the booklets, teachers are asked to record optional information if it is available. Basically, the most important information requested is the name of any standardized tests used in your school district at your students' grade level. If possible, a score for each student on each standardized test is to be reported. This information will be used, if it is available, as a reliability check.

Finally, before the booklets are returned for scoring, a six digit identification number must be recorded on the first page of each test booklet, by the teacher. These numbers will look like this: 95-24-13-08. The first two digits will designate the year the test was administered; "95" = 1995. The second two digits will consist of a two-number identification code assigned to each student. Use an alphabetical roster and assign numbers in numerical order from 01 - 99; "24" = a specific student in a class). The next two digits will report

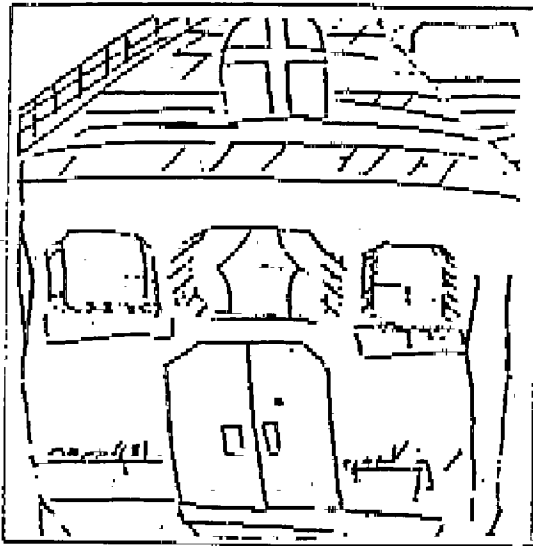
clark's Sewing Abilities Test
student age in years; "13" = thirteen years old. The final two digits will report what grade level the student is in at the time the test is administered; "08" = grade eight.

This identification number will be recorded on each booklet page and the persons who grade the tests will NOT see the front page with each student's personal information.

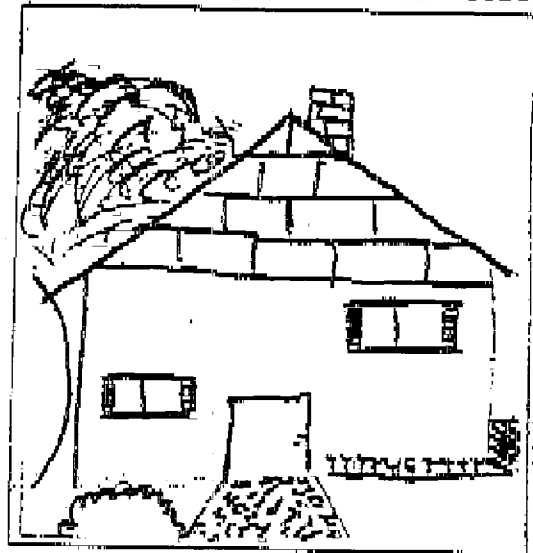
Thank you for your cooperation in this preparation of booklets to be graded.

When all test booklet preparation has been completed and checked for accuracy, they should be returned to:

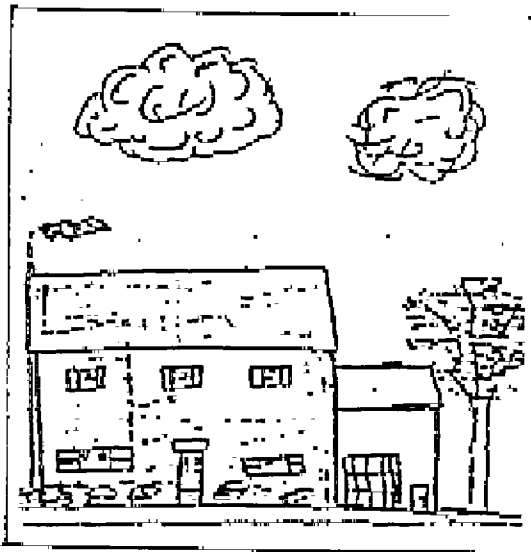
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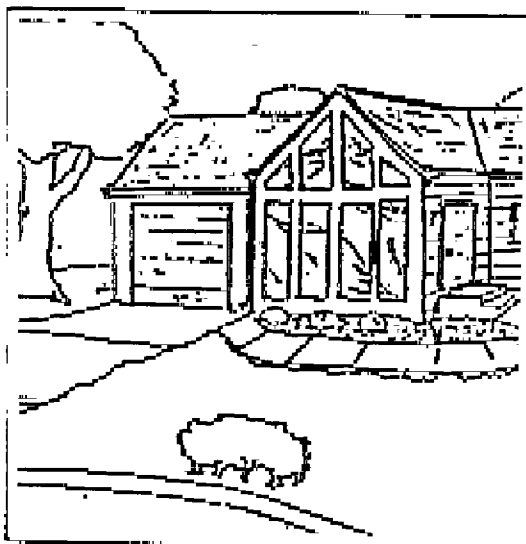
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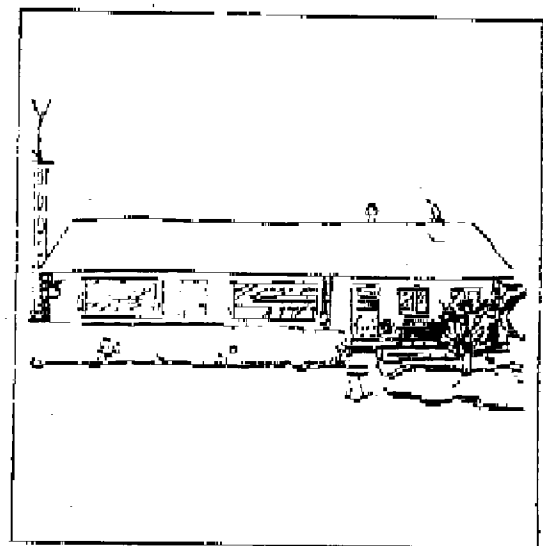
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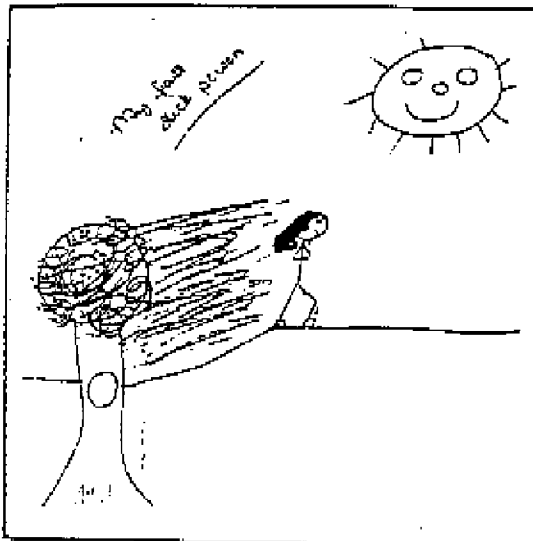


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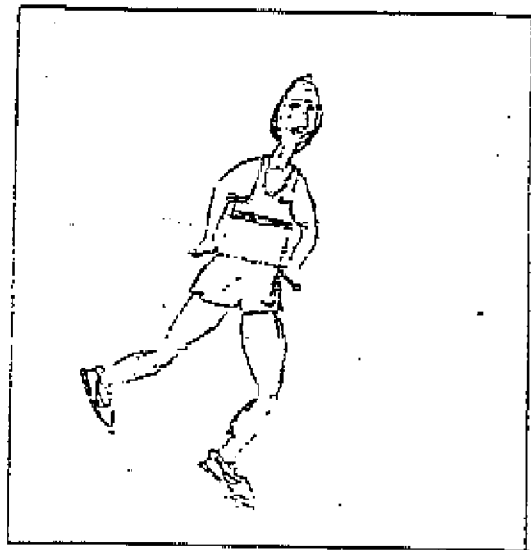


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Clark's Drawing Abilities Test



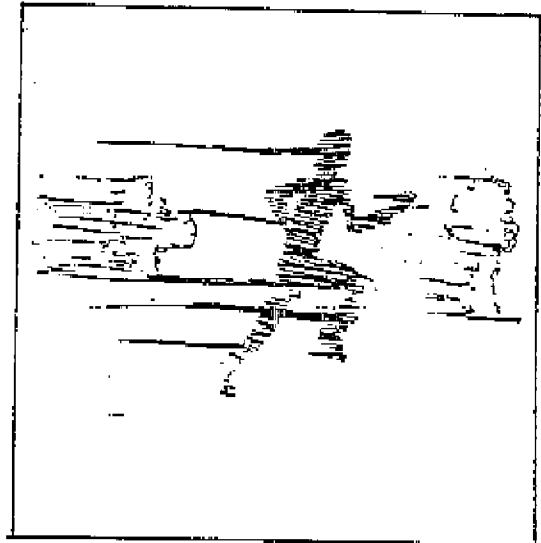
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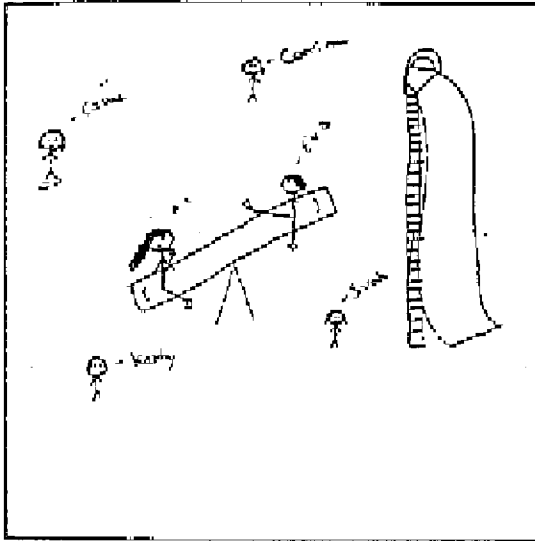


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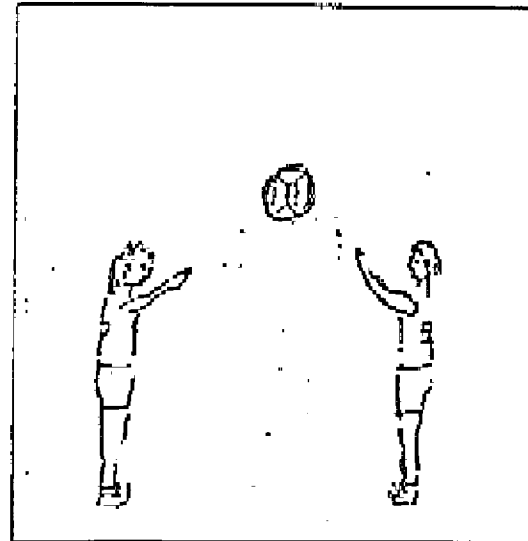


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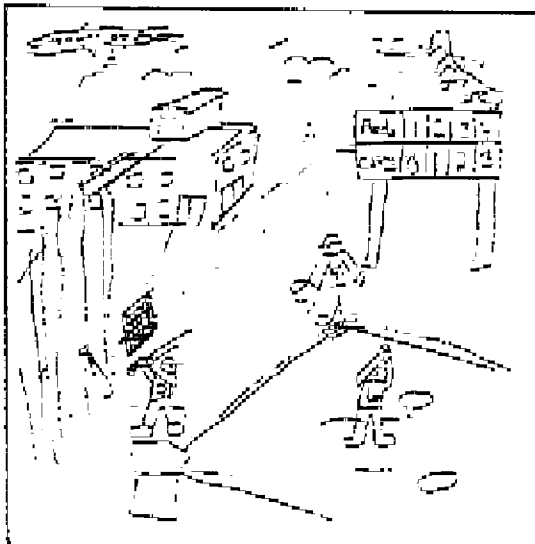
Clark's Driving Abilities Test



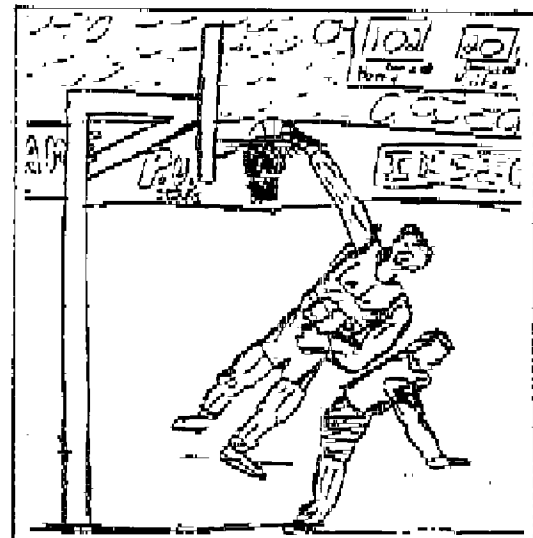
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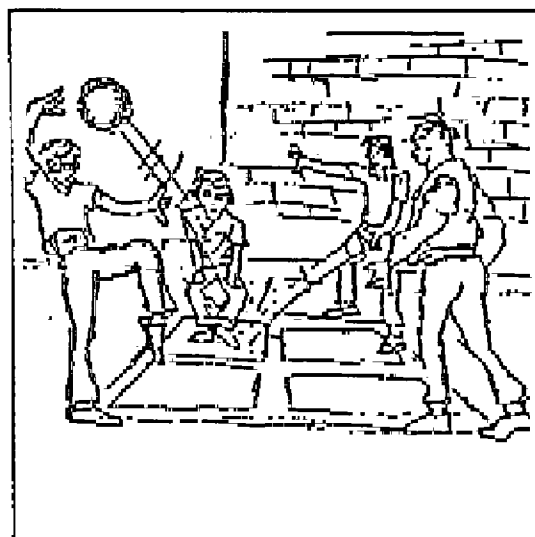
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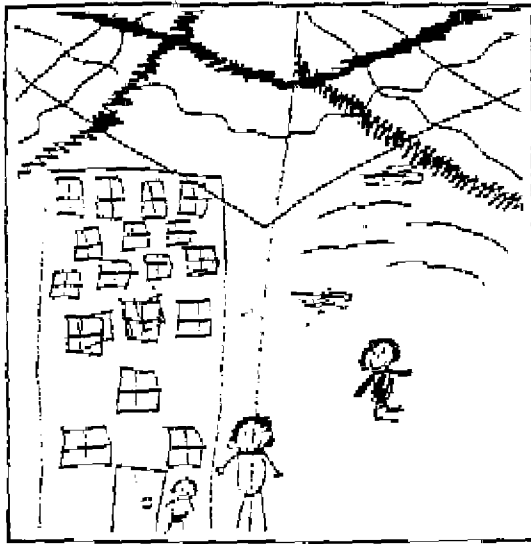


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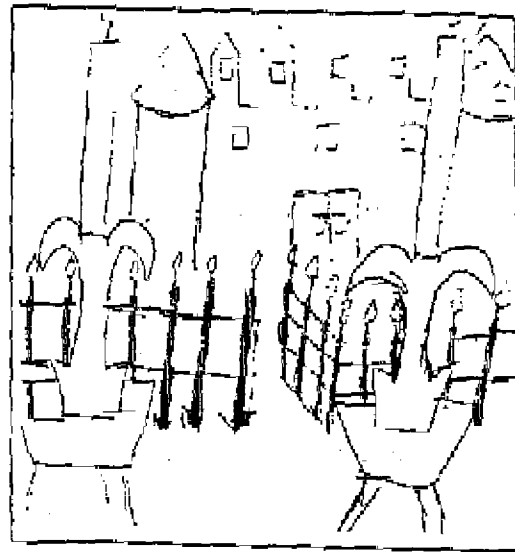


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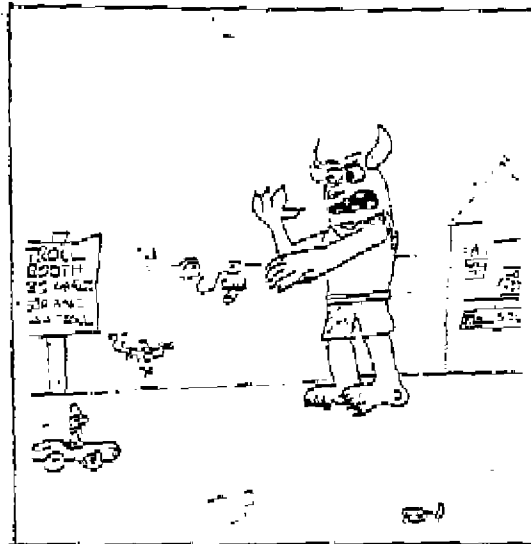




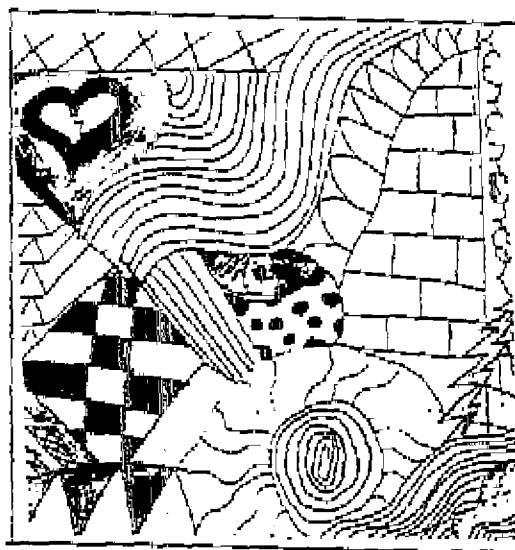
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C D A T.

CLARK'S DRAWING ABILITIES TEST

YOUR NAME _____

YOUR BIRTHDAY _____

DATE _____ ID# _____

COMMUNITY _____ STATE _____

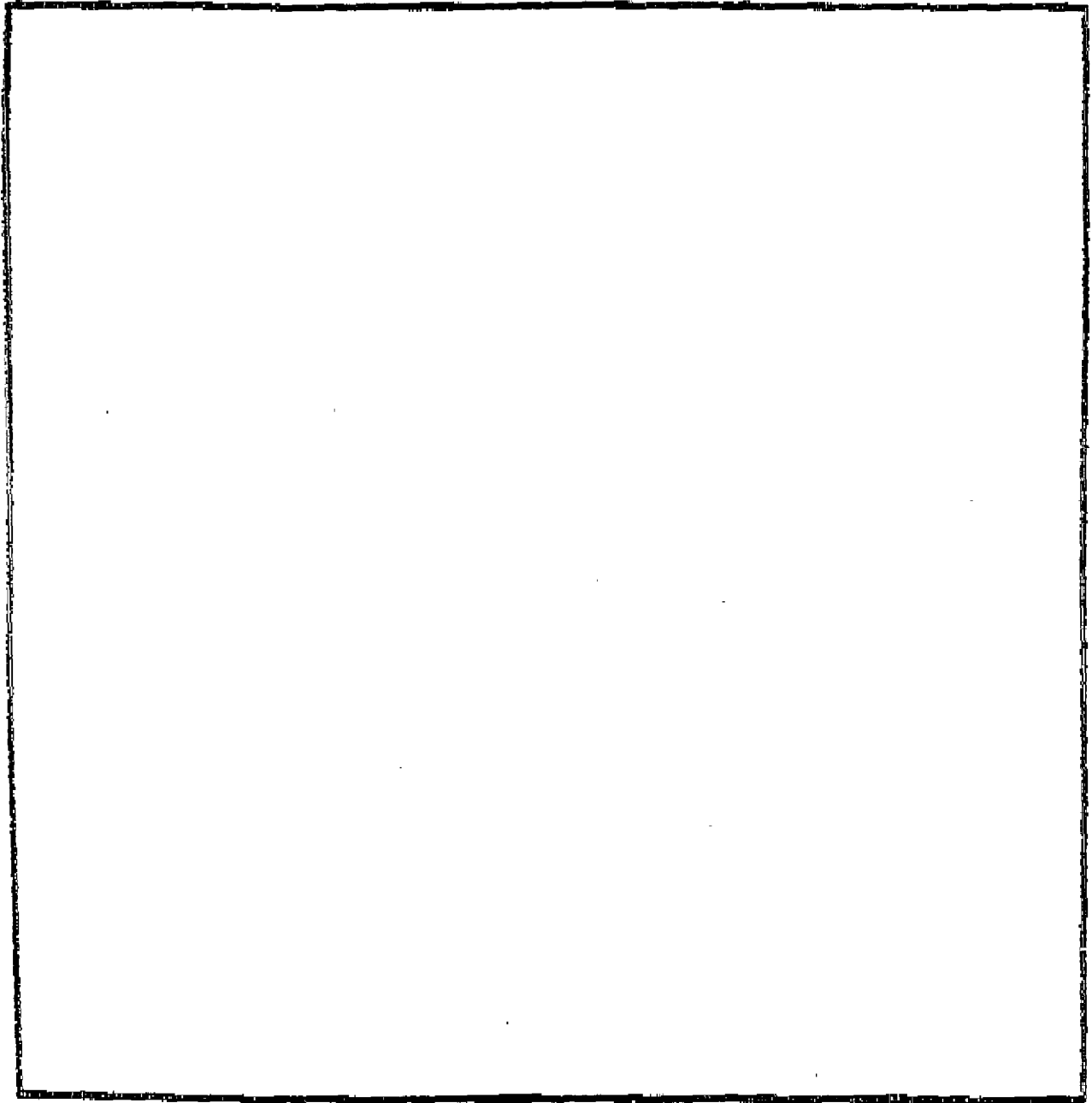
TEACHER _____

SCHOOL _____

GRADE _____ ROOM _____

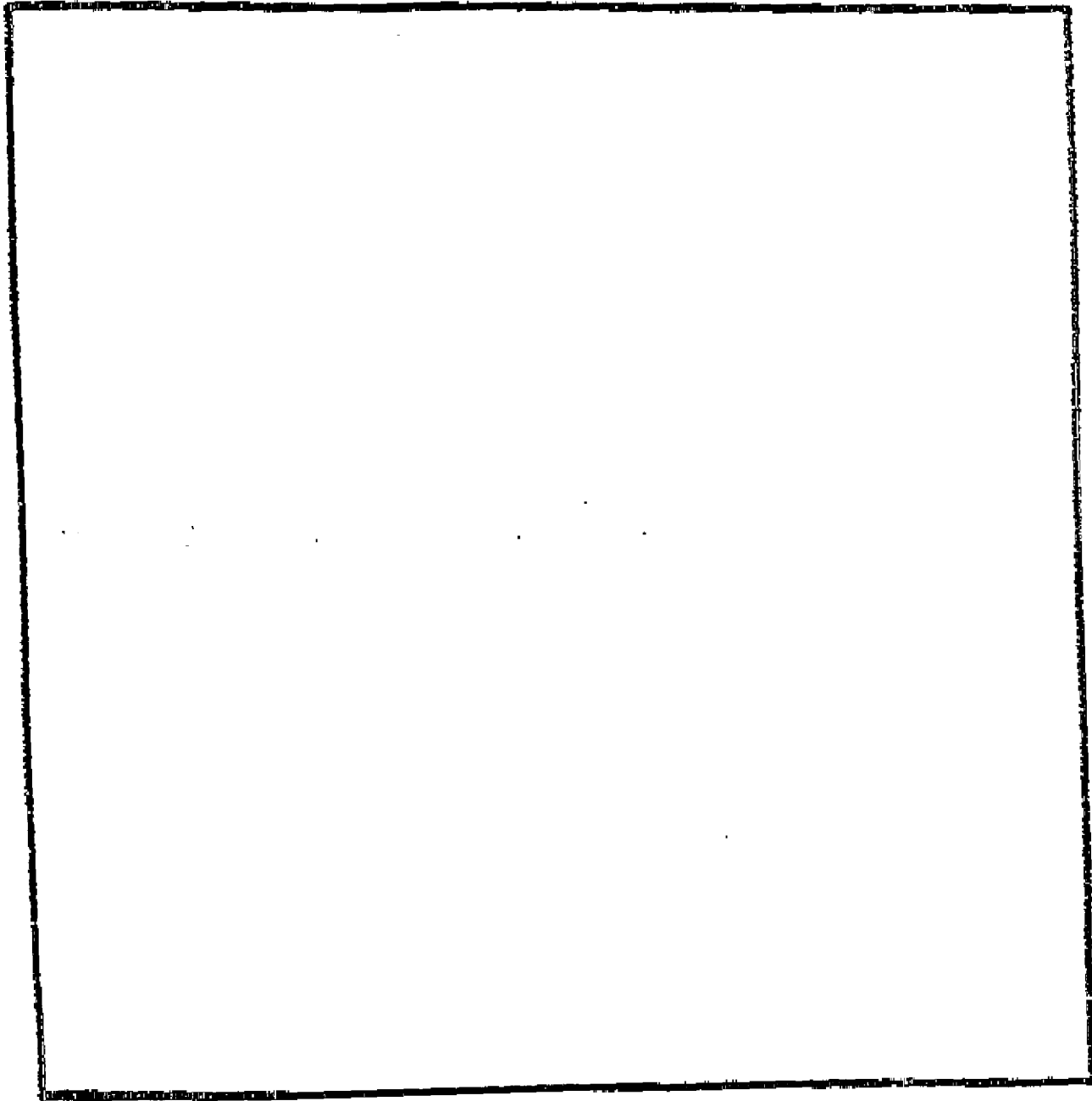
CLARK'S DRAWING ABILITIES TEST

1. In the rectangle below, draw a picture of an interesting house as if you were looking at it from across the street. Use a #2 pencil and allow yourself no more than 15 minutes.



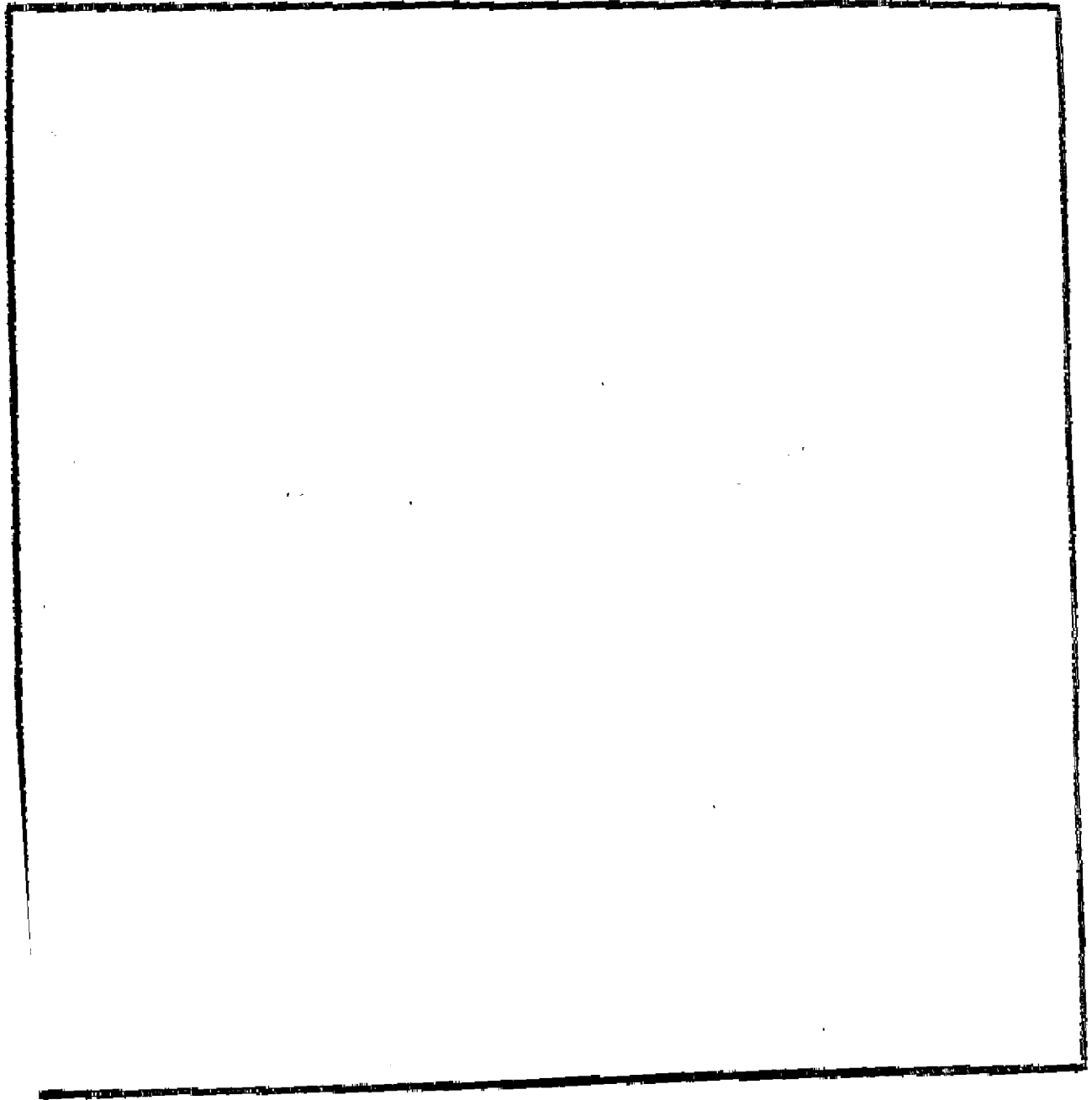
CLARK'S DRAWING ABILITIES TEST

2. In the rectangle below, draw a person who is running very fast. Make the best drawing you can. Use a #2 pencil and allow yourself no more than 15 minutes.



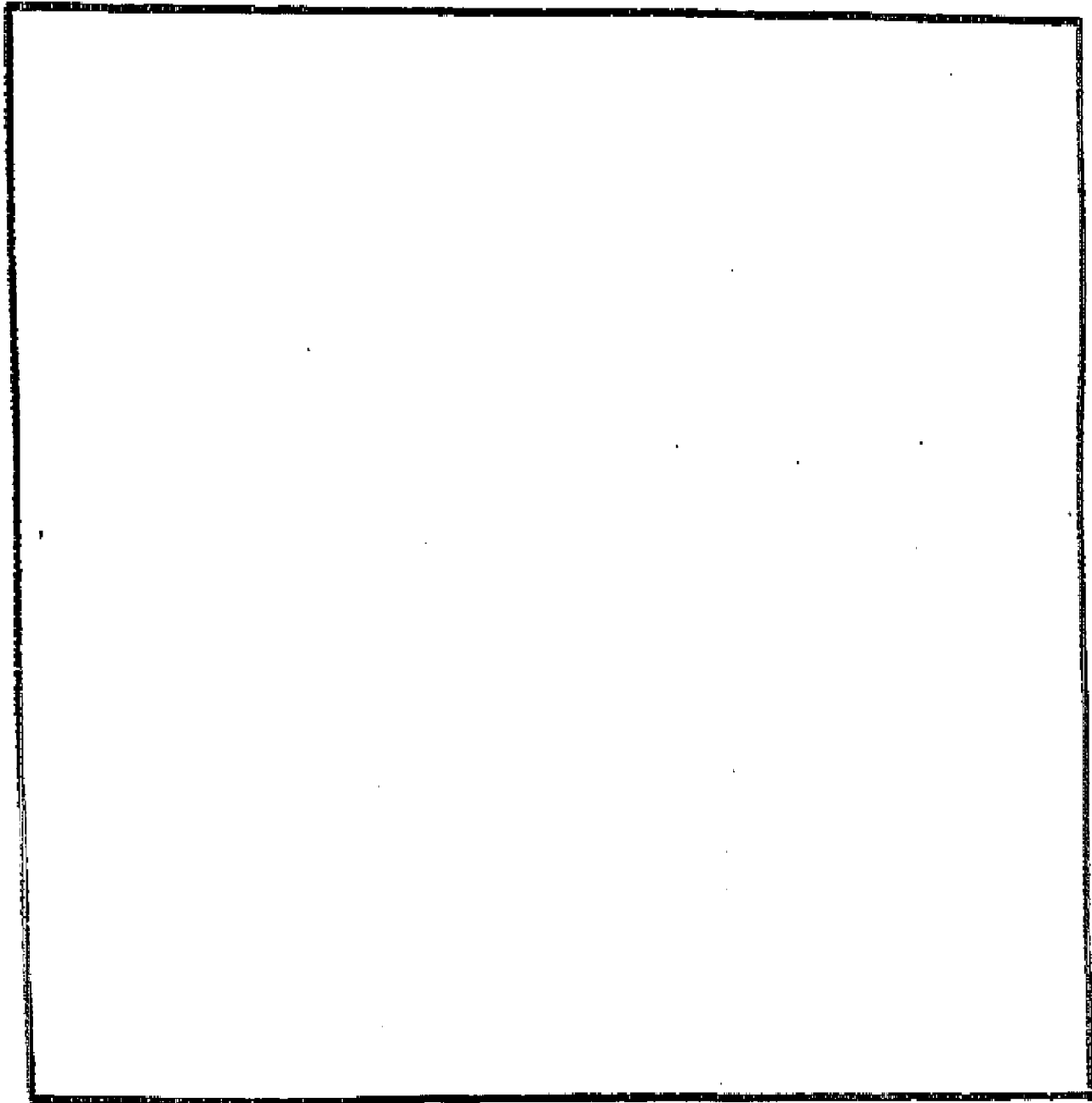
CLARK'S DRAWING ABILITIES TEST

3. In the rectangle below, make a drawing of you and some of your friends playing in a school yard. Use a #2 pencil and allow yourself no more than 15 minutes.



CLARK'S DRAWING ABILITIES TEST

4. In the rectangle below, make a fantasy drawing from your imagination. Be as creative as you wish and draw whatever you like. Make your drawing as interesting as you can. Use a #2 pencil and allow yourself no more than 15 minutes.



TITLE: _____

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